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FORD MOTOR COMPANY

VOGUE WOMEN'S FASHIONS
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THE RIGHT AND WRONG IN GLOVES

At a house party, last weekend, where the guests were reputedly chic, a young girl (and a very lovely one, too) arrived in her motor car, the costume shown in the accompanying sketch. At first, every one was enthusiastic about her appearance.

The suede cloth suit had a fine, script jacket, a very new note; the skirt was slim and had two kick pleats that gave just the right amount of fullness. The blouse, the scarf, after the manner of Chanel, was long and narrow and smartly tucked inside the jacket. The hat rose the slightest bit off her forehead and, framing her face, resembled two wide rays over her eyes; the shoes were classically simple.

Everything seemed perfect—till one caught a glimpse of her gloves. Alas! they were stitched, embroidered, buttoned and cuffed to the hilt. They had weird colors to further dazzle the eye. How she happened on to them no one knew, but whispered opinion was unanimous on what she should have worn—the simplest pull-ons of antelope or suede with a slightly beige, cast and nothing to mar their simplicity of line but discreet stitching on the backs in the exact color of the glove—merely a replica of fabric of the hand.

THE CHIC IRREGULARITY

Paris is teaching the mode, this year, to turn to-day-furry with the utmost chic. Irregularities, which were unheard of a few seasons ago and which would have not only bewildered, but completely baffled an expert dressmaker and caused her to shake her head in disbelief, are now being aptly handled and blossoming forth as stunning experiments of smartness. Symmetry, of course, is not "out," but now it must be interesting symmetry with a raison d'être.

One of the chief reasons for the welcome advent of irregularity is that the chic woman wants to get away from a prim "set" look. She spends hours in dressing—to emerge with a "don't touch me" air. Chic is casual, and this frock, a crepe faille model cut in one piece, proves this by nonchalantly lifting its apron front on one side and allowing its girde to cascade quietly at the same side. The collar is in one with a pointed, back yoke, and when it comes around to the left side, is not a collar at all, but, unexpectedly, a scarf.

If it is beige, the frocks should be in beige or brown. If it is in brown, the frocks should be in deep red, almond-green or beige. And if it is in lacquer-red, the frocks should be in brown, beige or black. The hat of the ensemble might be one of the several gray felt models cut on sophisticated lines that retain a certain simplicity. The bag might be a large, flat envelope, untrimmed, of antelope or the softest suede; the gloves should be the simplest pull-ons of antelope or suede in a beige color approaching that of the skin, and the shoes might be suede opera pumps or strap slippers of reptile leather.

AN AFTERNOON ENSEMBLE

L. D., who lives in a city and is of college age, writes that she expects to go tea-dancing often this winter, and wants to know what kind of an ensemble she should have. She prefers one that she may correctly wear, not only to hotels, but also to private afternoon parties of the more informal kind. Vogue suggests the coat and frock shown in the accompanying sketch. The frock is of crepe faille and has a formality that relaxes after the afternoon mode, achieved by its fabric, the unusual treatment of its skirt, and its rather deep neck-line. A jabot, cut in one with the front, is knotted and gives movement to the neck-line. The triple tiers of the skirt rise diagonally to circular flares at the left side-front. The velours coat, cut on princess lines, has a wide shawl collar of flat, curly fur which also trims the high flared cuffs. Shaped panels form a smart flare at the sides.

This coat might form the basis of an afternoon ensemble, and with it L. D. might wear several frocks. If it is in black, the frocks should be in cinnamon-brown, red or

THE FLATTERY OF GIRDLES

Dear Chérie—
Has there ever been such a triumph as there is in the girldes of "dresses"? Really, I like each one that I see better than the one before; and I urge to transfigure every one of them to my own frocks.

The other day, we stopped in at the Ritz for lunch, as we were on a very strenuous shopping tour. While we were there, so many smart women came in that I couldn't help bringing out my pencil and sketching a few of the girldes they wore. The one shown at the top of the accompanying sketch and the one at the bottom were worn by two women who came together and were evidently bound for some very formal affair.

The upper one was swathed in egyptian fashion and tied in a little knot at one side. The lower one, moulded the hips, was caught in an enameled buckle in front, and made its wearer look slimmer than slim. The one above it was wrapped and buckled and ended in the most elegant, most intriguing, Hula knot at one side. The lower one was worn by a very slender girl and consisted of the simplest, crushed ribbon, tied in a knot, and narrow enough not to spoil the line of the frock.

Yours as ever,
Eve.

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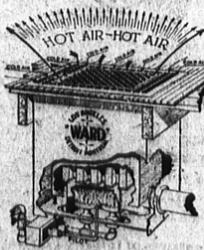
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